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Fine Arts Library
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Harvard University





EDWARD SAVAGE
Painter and Engraver

AND HIS UNFINISHED COPPER-PLATE OF
"THE CONGRESS VOTING INDEPENDENCE"

A PAPER READ BEFORE THE MASSACHUSETTS HISTORICAL SOCIETY,
JANUARY 12, 1905

BY
CHARLES HENRY HART
CORRESPONDING MEMBER

751

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FALO HISTORICAL SOCIETY; MARYLAND HISTORICAL
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ENGLAND HISTORIC-GENEALOGICAL SOCIETY; NEW
YORK GENEALOGICAL AND BIOGRAPHICAL SOCIETY;
NUMISMATIC AND ARCHAEOLOGICAL SOCIETY OF
BALTIMORE; NUMISMATIC AND ARCHAEOLOGICAL
SOCIETY OF NEW YORK, AND**

HONORARY MEMBER

OF THE

**NEW JERSEY HISTORICAL SOCIETY AND THE PHILA-
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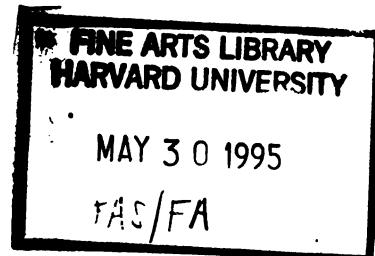
WITH A CHRONOLOGICAL CATALOGUE OF HIS
ENGRAVED WORK

BOSTON

1905

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FROM THE

PROCEEDINGS OF THE MASSACHUSETTS HISTORICAL SOCIETY

FOR JANUARY, 1905

THE UNIVERSITY PRESS, CAMBRIDGE, U. S. A.

EDWARD SAVAGE

PAINTER AND ENGRAVER.

At a meeting of the MASSACHUSETTS HISTORICAL SOCIETY, held in Boston, on Thursday, January 12, 1905, Mr. CHARLES HENRY HART, of Philadelphia, a Corresponding Member, read the following paper:—

At the meeting of this Society held in November of 1859, there was presented, from Samuel T. Snow, "a copper-plate engraving of the Declaration of Independence by an unknown artist; together with the copper-plate itself."¹ The plate was done in the stipple manner and was unfinished. After a few impressions were struck off, it was placed in the repository of the Society, where it has since remained. Researches made by me during the past few years have resulted in ascertaining just what this picture was, and who was the "unknown artist" who engraved the copper-plate presented by Mr. Snow well on to half a century ago.

Having, at the request of the Historical Society of Pennsylvania, prepared an account of the original painting from which the plate this Society owns was made, it is not necessary to repeat that history here, as it will be found, with a reproduction of the painting, in the Pennsylvania Magazine of History and Biography for January, 1905. Suffice it to say

¹ Proc. Mass. Hist. Soc., 1858-60, p. 391.

that the picture was painted by Robert Edge Pine, a British painter, who came to this country in 1784 and died four years later, leaving this painting unfinished; that it is a canvas $26\frac{1}{2} \times 19$ inches, fractionally larger than the plate, and was most aptly called by Pine "The Congress Voting Independence"; that it became the property of Edward Savage, who finished it; and that it hung in the old Boston Museum, on Tremont Street, until 1892, when it was acquired by the writer, and that it now belongs to the Historical Society of Pennsylvania. My investigations for that history produced the material here utilized as being more germane to the copper-plate than to the oil painting.

In a lot of miscellaneous papers I bought at the sale of the manuscripts and correspondence of the artist John Trumbull, in Philadelphia, several years since, I found, by a singular chance, a letter from Edward Savage, son of the painter, to Colonel Trumbull, which, introduced by the history I have established of the painting, shows that the copper-plate in this Society's possession was the work of Edward Savage.¹ The letter, which I now have the pleasure of presenting to the Society, that it may go with the plate, reads as follows: —

BOSTON, April 11th, 1818.

EDW. SAVAGE

Col TRUNBULL.

P S direct yours E. S. Boston

It is endorsed by Trumbull: "Mr. Edward Savage Boston 11th April 1818 & Answer. Offer of his Father's picture & plate of Independence." Fortunately Colonel Trumbull's custom was to draft his reply upon the letter he was answering. He wrote:—

¹ I first made public this fact in the Calendar of the Emmet Collection, New York Public Library Bulletin, for December, 1897, p. 357.

NEW YORK 30th April 1818

MR. ED. SAVAGE.

SIR,— Your fav. of the 11th offering to sell me the plate & painting prepared by your Father of the Congress of 1776, came duly to hand. My Painting of the subject was begun more than 30 years ago and all the heads were soon after secured. My composition is also nearly completed; so that the works of Mr. Savage cannot be of any possible use to me. My copper-plate cannot be finished in less than 2 or 3 years, so that, as yours is nearly ready I shall not interfere with your publication.

I am Sir your obt servt

J T¹

Having thus shown that the unfinished plate under consideration was the work of Edward Savage, let us pay some attention to the career of this Massachusetts painter and engraver, which, so far as I know, has never been traced and recorded with that particularity and accuracy his work and his place in the history of American art both deserve and require. It is true Dr. Justin Winsor published, in the Harvard Graduates' Magazine, for 1895, a paper on the portrait of Washington painted by Savage for the University, but I regret to say he was satisfied to follow and adopt printed authorities not always accurate in their statements and deductions, either as to the man or to his work.

Edward Savage was born in Princeton, Worcester County, Massachusetts, November 26, 1761, and died there suddenly, July 6, 1817. He was the second child of Seth and Lydia (Craige) Savage, and grandson of Edward Savage who came from Ireland, to Massachusetts, in 1696, whither his father, Abraham Sauvage, had been driven, from St. Algis, Picardy, in France, by the revocation of the Edict of Nantes. Savage is said to have been originally a goldsmith, a trade that has graduated not a few engravers. He could not, however, have followed it for any great length of time, as he was only twenty-eight when he left Massachusetts for New York, with a letter from the President of Harvard to Washington, requesting him to sit for his portrait for the University. This is the first knowledge we have of Savage as an artist, and we are in pro-

¹ It seems odd that Trumbull, both in the endorsement of the letter and in his answer to Savage, should have made the mistake of supposing he was offered the painting, when the letter distinctly offered only the "Plate and Paper," the latter presumably for printing purposes.

found ignorance of what preparation he had to essay so important a commission. That he had some experience, and perhaps instruction, goes without saying, for even though his portrait of Washington is not the best art, yet it could not have been painted by an absolutely inexperienced tyro.

President Willard wrote, November 7, 1789: —

“ Mr. Savage, the bearer of this, who is a painter and is going to New York, has called on me and of his own accord has politely and generously offered to take your portrait for the university, if you will be so kind as to sit. As it would be exceedingly grateful to all the governors of this literary society, that the portrait of the man we so highly love, esteem and revere, should be the property of and placed within Harvard college, permit me Sir, to request the favor of your sitting for the purpose which will greatly oblige the whole corporation.”

To it Washington replied: ¹ —

NEW YORK 28 December 1789

SIR, — Your letter of the 7th ultimo was handed to me a few days since by Mr. Savage, who is now engaged in taking the portrait, which you and the governors of the seminary over which you preside have expressed a desire for, that it may be placed in the philosophical chamber of your University. I am induced Sir, to comply with this request from a wish that I may have to gratify, as far as with propriety may be done, every reasonable desire of the patrons and promoters of science. And at the same time I feel myself flattered by the polite manner in which I am requested to give this proof of my sincere regard and good wishes for the prosperity of the University of Cambridge.

I am Sir, with great esteem

Your obd. Servt.

GO. WASHINGTON.

To JOSEPH WILLARD, President of Harvard.

Before the date of his reply, Washington, as we see by his letter, had given Savage his first sitting. On December 21st he records in his Diary ² with his accustomed precision: —

¹ Sparks's Writings of Washington, vol. x. p. 64.

² The Diary of George Washington from 1789 to 1791, New York, 1860. The original Diary in which these entries were written belonged, at the time this volume was printed and for many years afterward, to Mr. James Carson Brevoort, President of the Long Island Historical Society, at Brooklyn, in whose library I saw the two precious manuscript volumes containing the Diary. But since Mr. Brevoort's death, in 1887, all trace of these unique personal memorials of Washington has been lost, and it would be most gratifying if this note should be the cause of revealing their hiding-place.

"Sat from ten to one o'clock for a Mr. Savage, to draw my Portrait for the University of Cambridge, in the State of Massachusetts, at the request of the President and Governors of the said University."

A week later, on December 28th, he enters:—

"Sat all the forenoon for Mr. Savage who was taking my portrait."

And on January 6th, 1790, we read:—

"Sat from half after eight o'clock till ten for the portrait painter Mr. Savage, to finish the picture of me which he had begun for the University of Cambridge."

Although the portrait was finished in January of 1790, it seems not to have been delivered to Harvard until the end of August in the following year. In the meantime Savage painted a second portrait of Washington, for John Adams, now, I believe, in the possession of the honored head of this Society. This second portrait is always spoken of as a replica of the Harvard portrait; but it is clearly not wholly so, for, again on referring to the Diary, we find an entry on April 6, 1790:—

"Sat for Mr. Savage at the request of the Vice President to have my Portrait drawn for him."

A comparative study of the two portraits, which I have been able to make only through the medium of reproductions,¹ shows that while the details and general characteristics of the two are substantially the same, there is a marked difference in the expression of the eyes and in the facial line on the left side of the face, not to the improvement of the later portrait. Each is on a canvas 25 x 30 inches, and Josiah Quincy declared the Harvard picture to be the best likeness he had ever seen of Washington, "though its merits as a work of art were but small."² John Adams too must have approved of it, or he would not have employed Savage to repeat it for him and asked

¹ History of the Centennial Celebration of the Inauguration of George Washington, N. Y., 1892. In this volume the Harvard College portrait is inscribed the Adams portrait, and the Adams portrait is inscribed the Harvard College portrait,—an error very important to be noted in studying the reproductions of the two portraits.

² Edmund Quincy's Life of Josiah Quincy, Boston, 1867, p. 50.

Washington to give the painter sittings for the purpose. To me it is a very satisfying portrait, especially in Savage's two plates, following as it does quite closely the lines of the Houdon bust, which is, as Gilbert Stuart proclaimed, the canon by which all portraits of Washington must be judged, although Stuart's own famous painting, the *Athenaeum* head, falls when tested by it.

In 1791 Savage went to London, where he is said to have studied under Benjamin West, and it is inferred that he visited Italy, from the inscription on the whole-length portrait of Columbus, engraved by David Edwin, and published by Savage, at Philadelphia, in 1800, which states that "the portrait of Columbus is copied from the original picture, by E. Savage, in the collection of the Grand Duke of Tuscany, at Florence." While in London, he engraved and published, after his own paintings, bust portraits, in stipple, of General Knox (December 7, 1791) and of Washington (February 7, 1792), and his well-known three-quarter-length mezzotint portrait of the President (June 25, 1793) seated at a table upon which are a cocked hat and a plan of the city of Washington. These are the first plates we know Savage to have engraved, and it would be very interesting to know who his instructors were that he should become so proficient as a stipple engraver and mezzotint scraper at the very opening of his career. That he must have had instruction, at least in the mechanical process of engraving, beyond what he might have learned as a goldsmith, is quite clear, and no matter who advised him in stippling, he shows in his portraits of Knox and of Washington, in this manner, individual qualities that I know in the work of no other engraver. I have yet to see stipple plates executed just like these portraits. His mezzotint portrait of the President was his first work in that style, as he writes to Washington from London, October 6, 1793:—

"I have taken the liberty to send two prints. The one done from the portrait I first sketched in black velvet, labours under some disadvantages as the Likeness never was quite finished. I hope it will meet with the approbation of yourself and Mrs. Washington as it is the first I ever published in that method of Engraving. The portrait of Doctor Franklin which is published as the companion, is done from a picture in the possession of Mr. West, President of the Royal Academy. The picture has been done some years and was thought very like at the

time when done. I have the pleasure to inform you that both of those prints are approved of by the artists. Particularly Mr. West, whose Friendship and servility I have the honor to receive. I expect to embark for my native country about March next."

It is clear, from this letter, that there must have been some sittings given by Washington for this portrait "in black velvet," or Savage would not say that "the likeness never was quite finished." The original of this mezzotint is painted on a panel, 14 x 18 inches, the same size as the plate, and is signed "E. Savage, 1793." Of course, if it were "sketched" from life and "the likeness never was quite finished," it could not have been painted in 1793. Savage was then abroad and the date must have been placed upon it in London at the time it was finished. It is one of the best paintings by Savage that I have seen and is owned by the painter's grandson, Mr. Charles H. Savage, of Dartsford, Wisconsin. The mezzotint is a remarkable example of scraping for a first attempt, as is the Knox for a first stipple plate, and we know of no prints by Savage before these. Both of these plates are, in early state, before they became worn, as is also the stipple portrait of Washington, exceedingly fine specimens of stipple and of mezzotinto work. That Savage was not deficient in the commercial instinct is shown by the dubious inscription he placed upon the three-quarter-length Washington: "From the Original Portrait painted at the request of the Corporation of the University of Cambridge in Massachusetts."¹

Savage returned to this country, and was married at Boston, on October 13, 1794, by the Rev. Samuel West to Sarah Seaver.² Soon after, he settled in Philadelphia, where his eldest brother, John Savage, was located as a merchant, and here, in July of 1795, he exhibited the first panorama ever shown in that city. It represented London and Westminster, and a newspaper of the day said it was painted "in a circle and looks like reality." It must have been about this time, also, that Savage joined forces with Daniel Bowen, in the New York Museum, "a mingled establishment, half painting gallery, half

¹ For engravings, by others, after Savage's portraits of Washington, see Nos. 214 to 240, in Catalogue of the Engraved Portraits of Washington. By Charles Henry Hart. New York, The Grolier Club, 1904.

² This lady survived her husband forty-four years, dying at Lancaster, Massachusetts, January 27, 1861, aged ninety-six.

museum," says Dunlap,¹ which in 1795 was taken to Boston and opened at "The Head of the Mall," as the Columbian Museum, its chief attraction being the collection of pictures painted by Robert Edge Pine, and after his death purchased from his widow by Bowen, and which were to Washington Allston his first masters in the coloring of the figure.² The Museum, with a large portion of its contents, was burned January 15, 1803. In 1806 Bowen and W. M. S. Doyle, an indifferent portrait-painter, erected the Museum building on Tremont Street, which the next year was destroyed by fire, rebuilt, and kept up until 1825, when the Columbian Museum passed to the New England Museum. Fifteen years later it was purchased by Moses Kimball, who maintained it as the Boston Museum for more than half a century. To the gallery of this museum Savage contributed several important paintings, including his portraits of General Knox, now belonging to Clarence W. Bowen, of New York; of Robert Morris, belonging to the writer; of the Washington Family, belonging to the Democratic Club, New York; and his completion of Pine's painting of "The Congress Voting Independence," already mentioned.

While in Philadelphia Savage issued, after his own paintings, mezzotint portraits of Anthony Wayne (June 1, 1796), of Dr. Rush (February 6, 1800), and of Jefferson (June 1, 1800), and folio plates, in stipple, of "Liberty" (June 1, 1796), and of "The Washington Family" (March 10, 1798). This last picture, well known by his engraving and from copies of it, requires more than a passing notice in a memorial of Edward Savage, as every one who has written upon the subject, that I know, states that the head of Washington in the family piece is from the Harvard College portrait, and that of Mrs. Washington from the portrait painted for John Adams. It is remarkable how such statements can be made and given currency when a careful study and comparison of the several paintings completely disproves them. The portrait of Washington in both pictures, it is true, is three-quarters to right, but that of Mrs. Washington, in the Adams painting, is almost full face, while in the family picture it is nearly profile. I have, however, the record, far more satisfactory

¹ Dunlap's *History of the Arts of Design*, N. Y., 1834, vol. ii. p. 261.

² Flagg's *Life of Allston*, London, 1898, p. 18.

than the best opinion or most logical deduction, to support my view.

Among the Washington papers in the Department of State at the national capital, I found three letters from Savage to Washington and the copy, or draft, of one from Washington to Savage, in his own handwriting. The earliest letter I have already given. On June 3, 1798, Savage writes to Washington from "No. 70 South 4th Street Philadelphia": —

"Agreeable to Col Biddle's order I delivered four of the best impressions of your Family Print. They are choose out of the first that was printed. Perhaps you may think that they are two dark, but they will change lighter after hanging two or three months. The frames are good sound work. I have varnished all the gilded parts which will stand the weather and bare washing with a wet cloth without injury. The likenesses of the young people are not much like what they are at present. The Copper-plate was begun and half finished from the likenesses which I painted in New York in the year 1789. I could not make the alterations in the copper to make it like the painting which I finished in Philadelphia in the year 1796. The portraits of yourself and Mrs Washington are generally thought to be likenesses. As soon as I got one of the prints ready to be seen I advertised in two of the papers that a subscription would be open for about twenty days. Within that time there was 331 subscribers to the print and about 100 had subscribed previously, all of them the most respectable people in the city. In consequence of its success and being generally approved of I have continued the Subscription. There is every probability at present of its producing me at least \$10,000. in one twelve month. As soon as I have one printed in colours I shall take the liberty to send it to Mrs Washington for her acceptance. I think she will like it better than a plain print. Mrs Savage joins me in respectful compliments to Mrs Washington."

The following very modest advertisement, without Savage's name, appeared in the Philadelphia Gazette for March 3, 1798.

A PRINT.

The print, representing General Washington and his Family, all whole lengths in one groupe, will be ready for delivery by the 15th of March. An unfinished impression is to be seen at Mr. McElwee's Looking Glass store N^o. 70, South Fourth Street. The subscription will close on the 10th of March inst. Subscribers may depend on having the best prints at *one guinea and a half*. To non-subscribers the price will be *Two guineas*.

To the letter from Savage, Washington replied: —

MT. VERNON 17th Jun' '98

MR. ED. SAVAGE

SIR, — I have been favored with your letter of the 3rd instant and pray you to receive my thanks for your attention in chusing the prints which you sent to Col. Biddle for my use. As Mrs Washington also does for your politeness in presenting her one in colours. We are pleased to hear that the undertaking has succeeded so well. Col. Biddle I presume has paid you for the first four being so directed. Mrs Washington offers her compts to you and Mrs Savage.

I am your Obdt Servt

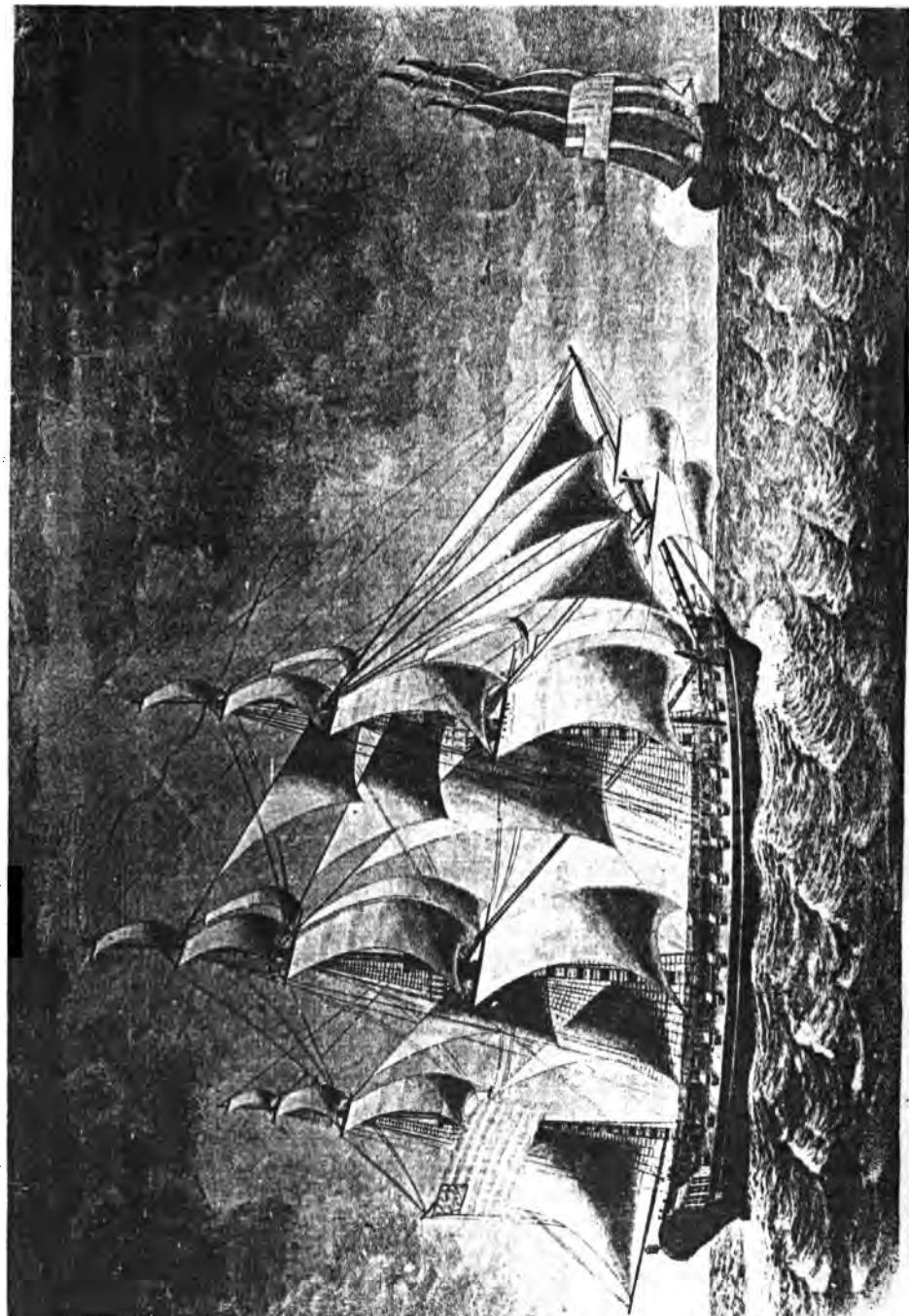
GO. WASHINGTON

A year later to the day, June 17, 1799, Savage writes again to Washington, from Philadelphia: —

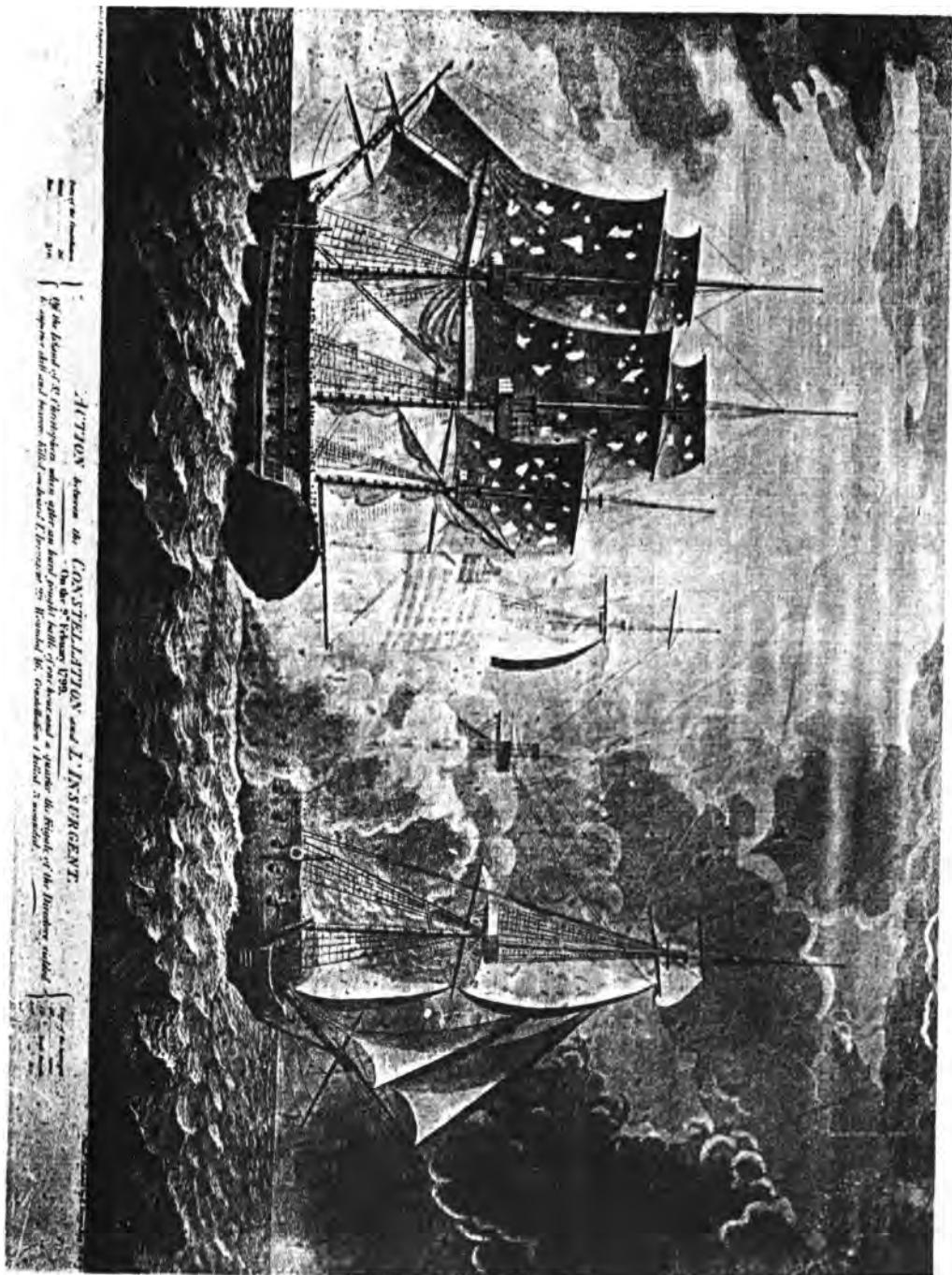
"The print I promised to send Mrs Washington was ready last March. I have been so unlucky as to miss every opportunity since till the present one. It is shipt on board the schooner Tryal, Capt Hand, Master. Not being acquainted with any one in Alexandra I directed the case to care of the Custom House.

This last winter I discovered the method of Engraving with aqua-fortis. In order to prove my experiment I executed two prints which is my first specimen in that stile of Engraving. One is the Chase, the other the action of the Constellation with the L'Insurgent. I have put two of those prints into the case for you to see that Method of working on Copper. I intend as soon as time will permit to execute a set of large prints of the most striking and beautifull views in America in that stile of Engraving as it is best calculated for Landskip and a very expeditious method of working. I hope yourself and Mrs Washington will excuse the delay of the print; it would have been sent last summer if the sickness had not driven me out of the City before I had time to print any in colours. Please present my most respectful compliments to Mrs Washington and Family."

Not only does Savage's letter of June 3, 1798, show that the portraits of Washington and of Mrs. Washington, in the family picture, are not from those painted in 1789, as are "the likenesses of the young people," but that they are from the painting finished in 1796; and the original bust portraits of Washington and of Mrs. Washington, painted into the Washington Family picture, turned up a dozen years ago in Philadelphia, and are now the property of Mr. Luther Kountz,



THE SAILING SHIP AS A MASTERSPIRIT - the Clipper.



HITTON between the *CANNISTER* and *L. INSURGENT*
On the afternoon of 10 November when other two boats, *WREN* and *WREN*, had fought a similar battle, the *HITTON* and *L. INSURGENT* were engaged in the *WREN* and *WREN* attack. The *HITTON* had to withdraw.

of New York, who has them at his summer residence near Morristown, in New Jersey, on the site of Washington's encampment, and they are as much superior to the Harvard and the Adams paintings as they are different in pose and line.

It is interesting to note that by Mrs. Washington's will she made a special bequest to Eleanor Parke Lewis of "a print of the Washington Family in a box in the garret," doubtless the impression in colors presented to her by Savage; and that in the appraisement of Washington's estate there appears "Chase and Action between the Constellation and Insurgent (two prints), \$4.00," Savage's first specimens of engraving with aquafortis.

As no catalogue has ever been given of the plates executed by Savage, I append to this a chronological list of the seventeen plates bearing his name that I know and of the unfinished one that I have shown to be his work, and I hope this may be the means of drawing others now unknown from their seclusion. These plates show Savage to have been a much better engraver than painter, and this is not a Johnsonian damning with faint praise, as his plates, both in stipple and in mezzotint, are skilfully and pleasingly executed. The stories promulgated by Dunlap¹ and very commonly adopted and repeated,² that Edwin engraved the plates bearing Savage's name, are absurd on their face and disproved by dates as well as by other data. As late as the present month of the current year, an article entitled "David Edwin, Engraver, by Mantle Fielding," in the Pennsylvania Magazine of History and Biography, repeats the idle tale. On page 84 we read, speaking of Savage's print of "The Washington Family," "the plate was in a great degree the work of Edwin, although bearing the name of Savage as the engraver. . . . Savage's work was distinctly of the mediocre class; in fact, it has been said that it was chiefly Edwin's good work on the engraving of 'The Washington Family' that made it passable."

To expose the utter absurdity and fallacy of such statements it is only necessary to marshal the simple facts.

Savage's plate of "The Washington Family" was published

¹ Dunlap's History of the Arts of Design, vol. i. p. 821.

² Baker's American Engravers, p. 155; Penn. Mag. of Hist. and Biog., January, 1905, p. 84.

March 10, 1798. Mr. Fielding says (p. 82): "It was in the month of December, 1797, that David Edwin landed in Philadelphia. . . . He was at this time just twenty-one years of age." On arriving he sought employment, not with Edward Savage, mark you, but with his countryman T. B. Freeman, a publisher, who gave him immediate employment, and "his first engraving in America" (p. 83) was the title-page for a collection of Scotch songs. Further along, on the same page, we read that Freeman published *May 1, 1798*, portraits of Harwood and of Barnard, the actors, both plates being engraved and signed by Edwin. These plates are not insignificant small book-plates, but the engraved ovals measure each upwards of six by four inches. Hence we have Edwin engraving three plates within five months after his arrival in Philadelphia, — a no small accomplishment for a youth of twenty-one fresh from his apprenticeship, — and the two portraits are engraved with no little care. "The Washington Family" is a large engraving, twenty-four and a half by eighteen and a quarter inches, a plate that took several years to execute, as we learn from Savage's letter, to Washington, of June 3, 1798. When then did Edwin, who was working for Freeman, have the time and opportunity to do for Savage the "good work on the engraving of 'The Washington Family,'" which plate it will be noted was published only little more than two months after his arrival in Philadelphia?

But, for the purposes of argument, let us admit that the "good work" on this plate was done by David Edwin. Then, if "Savage's work was distinctly of the mediocre class," so that it required Edwin to make "The Washington Family" "passable," did not Edwin also do the "good work" on the folio stipple plate, published June 1, 1796, eighteen months before he arrived in Philadelphia, entitled "Liberty," which bears Savage's name as painter and engraver, and which is superior in execution to the plate that we are told "was in a great degree the work of Edwin"? For like reasons the stipple plates by Savage of Knox and of Washington, published in 1791 and 1792, should be claimed for Edwin. And if these, why not too all of Savage's mezzotinto plates? It does not signify that Edwin is not known to have worked in that method. Perhaps Edward Savage did not exist. The name may be a pseudonym of David Edwin. Persiflage apart, do

not the dates and reasons I have given sustain me in stamping this claim for Edwin as absurd and baseless?

David Edwin needs no one's reputation to stand upon but his own. He was a great artist in his branch, far beyond Savage in ability and mechanical dexterity. It does not help him one iota to repeat this groundless claim for him; but it does great injustice to Savage, a man who has done good service in the history of American art, and who deserves our recognition for what he has done. I have more than once taken occasion to express my high opinion of the work of David Edwin. In my introduction to the "Catalogue of the Engraved Work of Asher B. Durand, Exhibited at the Grolier Club April, 1895," I say (p. 7): "As an engraver Asher Brown Durand is *facile princeps* among his countrymen and quite the peer of any of his European contemporaries. . . . But this is no insignificant position as long as we can point to Edwin, the *American Bartolozzi* in method, though *vastly superior in manner*, for *I have yet to see anything by the Italian-Englishman equal to Edwin's best work after Stuart*"; etc. The italicized words are adopted by Mr. Fielding as his own on page 80, where they are printed without quotation marks or acknowledgment. This would seem to be flattery by imitation run riot.

In the exhibition of early American engravings, now being held at the Museum of Fine Arts, Boston, there are shown a stipple portrait of John Adams and a mezzotint view of "The Eruption of Mount Etna," ascribed to Savage,¹ which I doubt being his work. I admit that the handling in each of these plates resembles other prints by Savage, but neither of them bears his name as engraver, while each bears his name as publisher. Upon all of his other plates he proudly places his name as engraver, even upon insignificant government commercial work such as No. 17, in the chronological list. Surely then, if he had engraved these two quite important plates, particularly the John Adams which is after his own painting, he would have stated the fact imperishably upon the plates as he did upon those listed. That he did publish prints engraved by others is shown by Edwin's plate of Columbus, already mentioned.

¹ Descriptive Catalogue of an Exhibition of Early Engraving in America, Dec. 12, 1904-Feb. 5, 1905. Nos. 506 and 517.

When Savage left Philadelphia and returned to Massachusetts I do not know, but his name does not appear in the Philadelphia Directory after 1801, where he is down as "Historical Painter." Nor are there any engravings by him bearing a later date or issued from another place. It must, however, have been about this time, as his fifth child was born in New York, March 31, 1802, and his sixth child in Princeton, Massachusetts, August 22, 1805, where his two remaining children were also born. The copper-plate of the picture of "The Congress Voting Independence" was with little doubt Savage's latest work. Why it was left unfinished, unless his hand was arrested at its work by death, when it required so little to be done to complete it, only four faces being blank, we can but conjecture. But in any condition it is an interesting and important historical plate, and as it is of no value for printing purposes I beg leave to suggest to this learned Society the propriety of having the surface of the plate polished and lacquered, so as to preserve it from corrosion, and then framed and hung in this hall, where it may be seen as a valuable commemorative picture.

Mr. Charles H. Savage wrote to me several years back: —

"When I came West in 1865, the family had some three or four hundred of his engravings of all sorts, mostly of the prominent men of that time, Franklin, Knox, Jefferson, and many others. I have tried to find out what was done with them, but can get no trace, as my family are all dead."

Here is "a find" that would be "a find" indeed, if these prints could be discovered in their nest.

Edward Savage was a man of medium height, inclined to stoutness, quick in his movements, with brown hair and blue-gray eyes. Saint Memin drew and engraved a fine profile portrait of him, which shows a strong head with a keen eye; and his granddaughter, Mrs. Julia C. Cobb, of Waltham, Mass., has a good miniature portrait on ivory, painted by his own hand and also one of his wife, painted by him before their marriage.

American art has a history which should be cherished and preserved, and I hope this contribution, meagre as it is, may lead others to reap and garner in like fields as yet untilled.

Chronological Catalogue of the Engraved Work of Edward Savage.

1.

Henry Knox.

Full bust, three-quarters to right, in uniform, with order of Cincinnati. Oval. *Stipple*

E Savage pinx^t & Sculp^t | Gen^l Knox, LL.D | Secretary at War, to the United States of America. | London. Pub. Dec^l 7, 1791 by E: Savage N^o. 29, Charles Street, Midd^l Hospital |

Height, 5.3. Oval height, 4.15. Width, 4.3.

2.

Washington.

Full bust, three-quarters to right, in uniform, with order of Cincinnati. Oval in rectangle. *Stipple*

Painted & Engraved by E. Savage. | George Washington Esq^r | President of the United States of America. | From the Original Picture Painted in 1790 for the | Philosophical Chamber, at the University of Cambridge, | In Massachusetts. | Published Feb^r 7, 1792 by E Savage, N^o 29 Charles Street, Midd^l Hospital. | (Hart 214)

Height, 7.8. Sub height, 5.3. Width, 4.3.

A fine copy printed in colors was shown (No. 511) at the Early Engraving in America exhibition.

3.

Washington.

Three-quarter length, to right, seated, with legs crossed, at a table, upon which are a cocked hat and a plan of the city of Washington. *Mezzotint*

E. Savage pinx. et sculp. | George Washington Esq^r | President of the United States of America. | From the Original Portrait Painted at the Request of the Corporation of the University of Cambridge in Massachusetts. | Published June 25, 1793, by E. Savage, N^o 54, Newman Street. | (Hart 228)

Height, 19.14. Sub height, 17.15. Width, 13.15.

4.

Benjamin Franklin.

Three-quarter length, to left, seated at a table, with chin resting on thumb of right hand and in left hand a paper which he is reading. On the table are books and to the right a colossal bust. *Mezzotint*

D. Martin Pinx^t — E Savage Sculp^t | Benjamin Franklin L.L.D.

F.R.S. | London Published Sept: 17. 1793. by E. Savage, № 50
 Hatton Garden |
 Height, 19.10. Sub height, 17.14. Width, 14.

5.

William Smith.

Head and bust, full face to right. *Mezzotint*
 G. Stuart Pinx: — E: Savage Sculp: | William Smith | of South
 Carolina, L.L.D. | Member of the Congress of the United States. |
 Pub: March 11th 1796 by E Savage Philad: |
 Height, 12.5. Sub height, 11. Width, 9.

A state of this plate is without "L.L.D." and address.

6.

Anthony Wayne.

Half-length, three-quarters to right, in uniform, with order of Cincinnati. *Mezzotint*
 Painted & Engraved by E Savage — Publish'd June 1st 1796 by
 E. Savage | General Wayne |
 Height, 12. Sub height, 11.8. Width, 9.5.

7.

Muscipula.

Three-quarter length figure of a young girl, standing, full face to right, holding a mouse trap. *Mezzotint*
 Sir. J: Reynolds Pinx: — E: Savage Sculp: | Muscipula. | Phila Pub: |
 June 1st 1796, by E: Savage. |
 Height, 18.2. Sub height, 10.18. Width, 9.

8.

Liberty.

Whole-length female figure advancing to left, offering, in her right hand, a goblet to an eagle. In right distance a liberty pole and cap, with flag. *Stipple*
 Painted & Engrav'd by E. Savage. — Philadelphia Pub: June 11, 1796, by E: Savage. | Liberty. | In the form of the Goddess of Youth; giving Support to the Bald Eagle. |
 Height, 24.12. Sub height, 23.6. Width, 15.

9.

David Rittenhouse.

Three-quarter length, to left, seated at a table, holding paper with right hand and pointing to it with the left. Telescope to left.

Mezzotint

C. W. Peale Pinx: — Pub. Dec: 10th 1796 by E Savage. — E. Savage Sculp: | David Rittenhouse. L.L.D. F.R.S. | President of the American Philosophical Society. |

Height, 19.3. Sub height, 17.13. Width, 13.12.

10.

Washington Family.

Group composed of whole-length portraits of Washington, Mrs. Washington, Eleanor Parke Custis, George Washington Parke Custis and Billy Lee, the general's negro body servant. Washington, in uniform, seated to right, on left of print, at a table, in the centre, with left hand upon map of the District of Columbia, and right arm upon shoulder of young Custis, who is standing, to left, with right hand upon a globe. Mrs. Washington sits at the other end of the table facing Washington, with Nelly Custis to her right and Billy Lee behind her chair.

Stipple

Painted & Engrav'd by E: Savage | The Washington Family. | George Washington, his Lady and her two grand children by the name of Custis. | [Title repeated in French.] | Philadelphia. Publish'd March 10th 1798. by E: Savage & Robt Wilkinson N^o 58 Cornhill London. |

(llart 235)

Height, 19.13. Sub height, 18.5. Width, 24.8.

11

The Chase.

Ship under full sail carrying the American flag, following, to right, in offing, a ship also under full sail carrying the French flag.

Aquatint

Painted & Engraved by E. Savage — Philad^a Published by E. Savage. May 20th 1799. | Constellation & L'Insurgent ~ the Chase. |

Height, 14.6. Sub height, 13.10. Width, 20.

12.

The Action.

Naval battleship, with top-sails set perforated with shot, flying American flag, firing broadside into ship partly dismantled. *Aquatint*

Painted & Engraved by E. Savage. — Philad^a Published by E.

Savage May 20 1799. | Action between the Constellation and L'Insurgent. | On the 9th February 1799. | Off the Island of S^t Christophers, when after an hard fought battle of one hour and a quarter the Frigate of the Directory yielded | to superior skill and bravery. Killed on board L'Insurgent 29. Wounded 46. Constellation 1 killed. 8 wounded. | [Bracketed on either side of inscription.] Force of the Constellation | Guns 36. | Men 310. | — Force of the Insurgent | 40 Guns | 18 Brass Swivels | 409 Men |

Height, 14.8. Sub height, 13.10. Width, 20.

The only impressions of Nos. 10 and 11, that I know, are in the possession of Mr. Charles H. Taylor, Jr., of Boston. Can it be that they are the prints that Savage sent to Washington? Vide, page 10.

13.

Benjamin Rush.

Full bust, three quarters to right.

Mezzotint

Painted & Engraved by E Savage | Benjamin Rush, | Professor of Medicine in the University of Pennsylvania | Philada. Published by E. Savage Feb: 6. 1800 |

Height, 15.8. Sub height, 13.8. Width, 11.8.

14.

Thomas Jefferson.

Full bust three quarters to right.

Mezzotint

E Savage Pinx & sc. — Philad^a Published June 1, 1800. | | Thomas Jefferson. |

Height, 9.12. Sub height, 9.7. Width, 7.14.

15.

Washington.

Whole length standing, full front, head to left. Stuart's Lansdowne portrait.

Mezzotint

E. Savage Execu^{td} 1801 | George Washington | (Hart 293)
Height, 27. Sub height, 26.6. Width, 20.5.

16.

Nathaniel Russell.

Head and bust, full face to right.

Mezzotint

E. Savage pin & Sculp^t | Nathaniel Russell, Esq: |
Height, 7.12. Sub height, 7.3. Width, 5.14.

The first line is in faint scratched letters.

17.

Ship's Paper.

Heading to document, two engravings, one above the other, each enclosed with border lines. Above, indented, sailing vessel going to right under full sail. Below, a lighthouse on a ledge, with shipping around. In left distance a town with six steeples, wall and guns along water front.

Etching

E. Savage Fc. |

No. 1. Height, 2.10. Width, 6.8. No. 2. Height, 2.11. Width, 6.13.

The only copy I have seen is on United States pass for ship *Ophelia*, dated January 15, 1805, signed by Jefferson, President, and by Madison, Secretary of State.

18.

"The Congress Voting Independence."

Unfinished plate, by Savage, from the painting begun by Robert Edge Pine, and finished by Savage. Group of thirty-two persons, four faces blank, in Independence Hall, Philadelphia, fully described in the writer's monograph upon the painting in the Pennsylvania Magazine of History and Biography, for January, 1905.

The copper-plate belongs to the Massachusetts Historical Society, from which some impressions were printed in 1859, when the plate was presented to the Society. That it was engraved by Edward Savage is shown in the paper to which this chronological catalogue is an addendum.

Stipple

Height, 18.9. Width, 25.11.

NOTE.

The stipple portrait of John Adams and the mezzotint of *The Eruption of Mount Etna*, numbers 506, 507, and 517, of the exhibition of early engraving in America, are not included in this catalogue for the reason that there is nothing to show they are the work of Edward Savage, as explained on page 14.

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3



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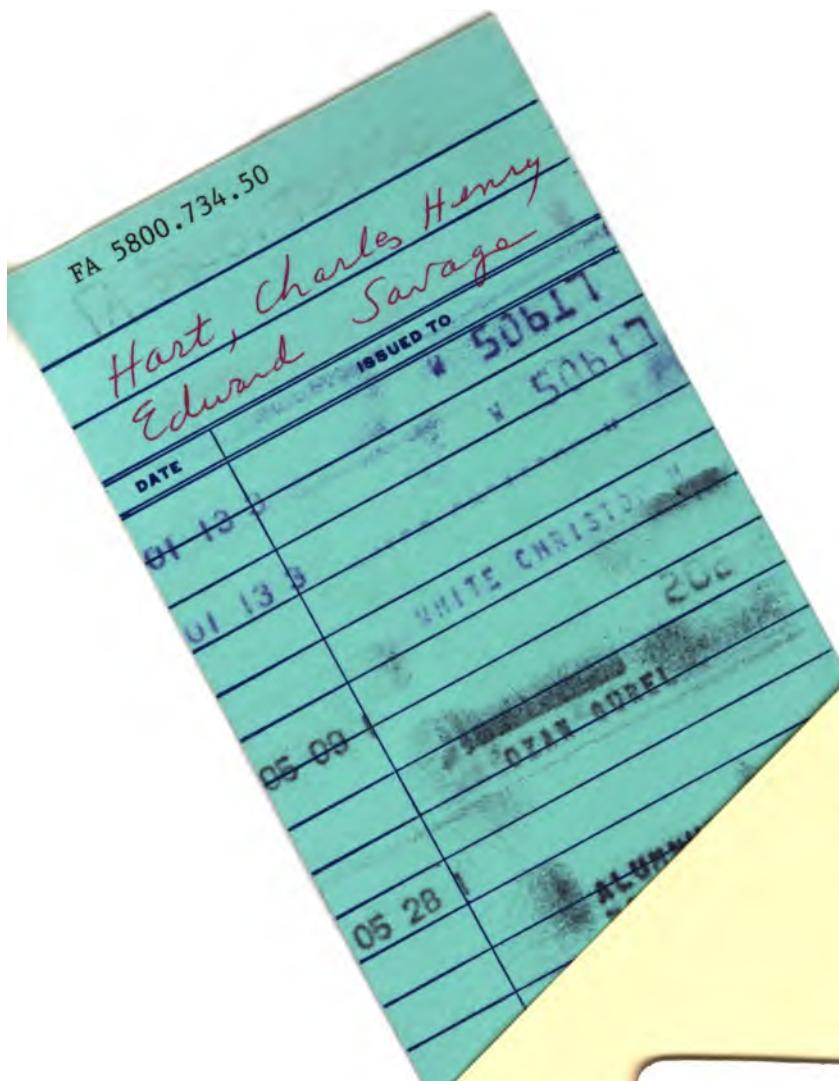




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